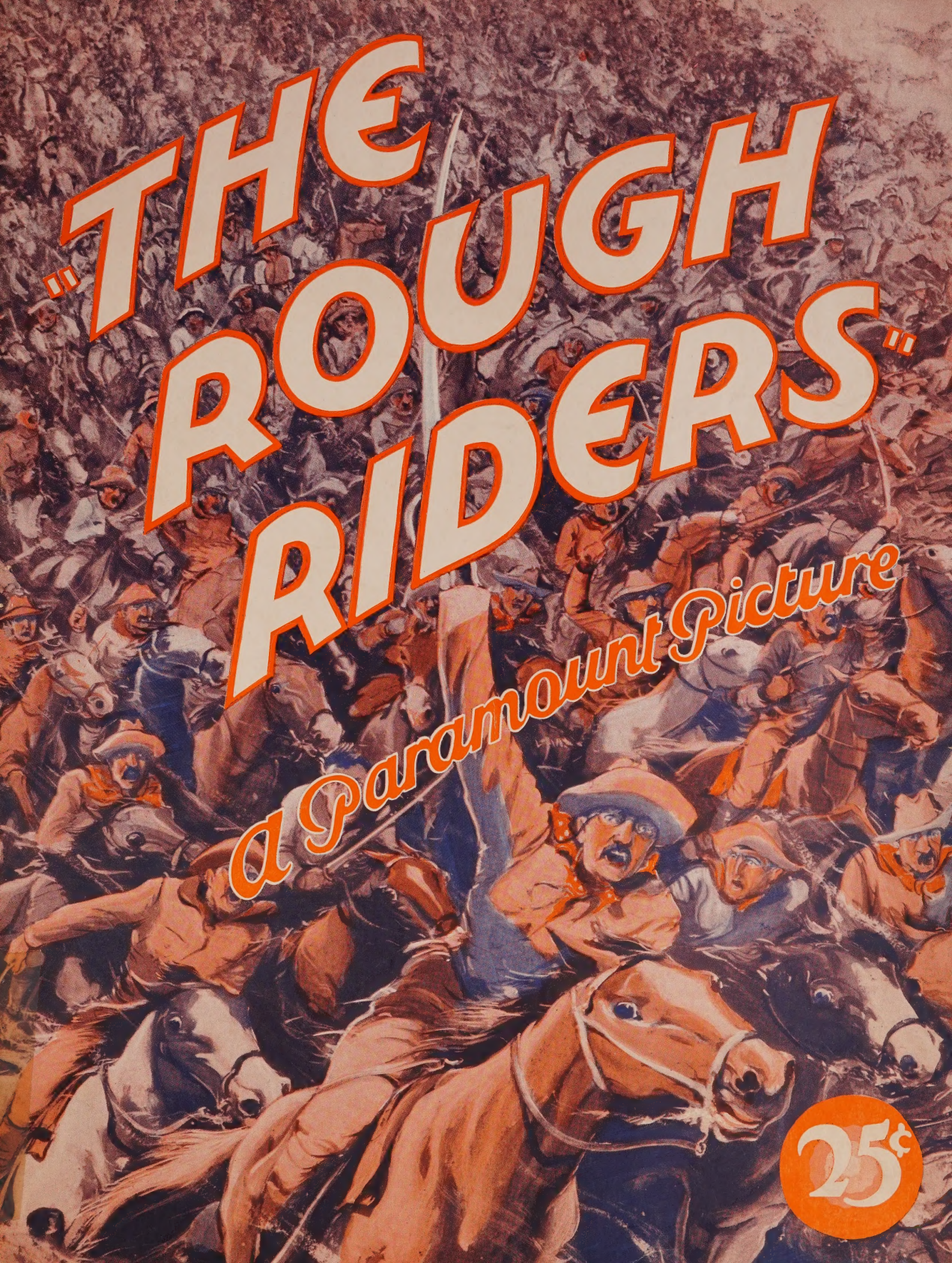
"THE ROUGH RIDERS"
A Paramount Picture
25¢

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

A

VICTOR FLEMING

PRODUCTION

"THE ROUGH RIDERS"

WITH

NOAH BEERY
CHARLES FARRELL
GEORGE BANCROFT
CHARLES EMMETT MACK
MARY ASTOR
FRANK HOPPER

A Paramount Picture

Original story and research work by
HERMANN HAGEDORN

Screen play by
JOHN FISH GOODRICH

B. P. SCHULBERG
Associate Producer

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The ROUGH RIDERS

A Paramount Picture

GEO. M. COHAN THEATRE

FOREWORD

LTHOUGH the motion picture art is still very young, it has grown so rapidly that its influence is being felt in all parts of the world; and it has now reached that stage where traditions are beginning to be established.

Among the finest and proudest tasks which this new art has set unto itself in America, is to perpetuate in action and lifelike similitude the heroes and their deeds which have emblazoned the record of our national development. Thanks to this art, we of the present generation are permitted to know and to pay the homage of a better understanding to the memories of those gallant souls.

In the course of this development we have travelled in fascinating ways from Plymouth Rock through Bunker Hill and Valley Forge to the great victory on Lake Erie and to far flung seaports where Humphrey's "fir built" frigates swept the seas of tyrants and pirates; time has seen a revival of the Alamo, and the plains of Chaupaultepec have been made to live tagain; thence have we journeyed to that solemn hour at Appomattox Court House where two great generals made a peace compact which under God's care will endure for ages.

The wheel of time here turns the covered wagons on their western venture, blazing the way along the trackless plains that finally dip into the sun kissed end of the far flung Oregon trail. And even at so near a date we have followed the victorious American forces through the dense woods of the Argonne!

In enlarging the scope of this feature of the art it was inevitable that the simple and highly interesting story of that unique detail of the Spanish-American war, "The Rough Riders," must eventually be outlined upon the silver screen. Not so much for the mere record of a single regiment in a war that could hardly be designated as such, but for the path to fame and glory which that regiment hewed out for its valiant leader, Theodore Roosevelt, and for the part he was to play in the history of our country for a succeeding score of years.

The Famous Players-Lasky officials, in this undertaking, have chiefly concerned themselves with the human interest and the romance that wore its way into the record.

As a detail of accuracy and intimacy they engaged Mr. Hermann Hagedorn, the historian of the Rough Riders and a personal biographer of the late Colonel Roosevelt, to assemble the data upon which the screen narrative was to be based. Not content with his own records, Mr. Hagedorn personally visited many survivors of the famous outfit, and some of the most delightful moments in the picture are reproductions of incidents thus collected.

The finished product and its place in the gallery of motion pictures of historic events of unusual and romantic interest remains in the telling. The actual work of producing the picture was entrusted to Victor Fleming, and every authority and specialist who could lend value or color to the story was placed at his disposal. It was a unique assignment, and it is only natural that the outcome should be something quite out of the ordinary.

PROGRAM

ADOLPH ZUKOR and JESSE L. LASKY

Present

A Victor Fleming Production

"THE ROUGH RIDERS"

Original Story and Research Work by Hermann Hagedorn

Screen Play by John Fish Goodrich

A Paramount Picture

B. P. Schulberg, Associate Producer

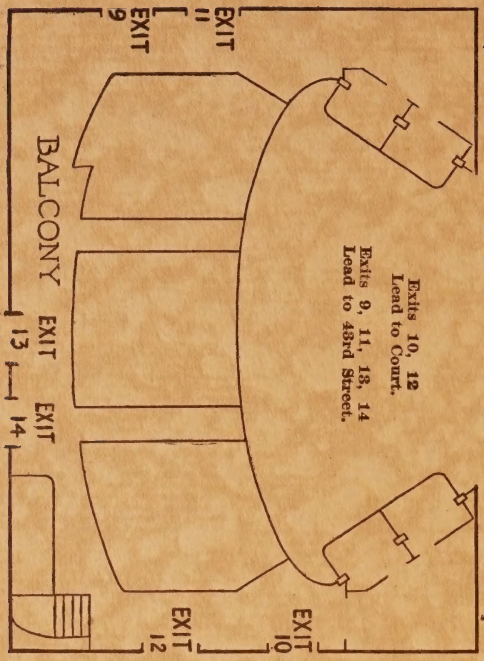
Special Musical Settings by Hugo Riesenfeld

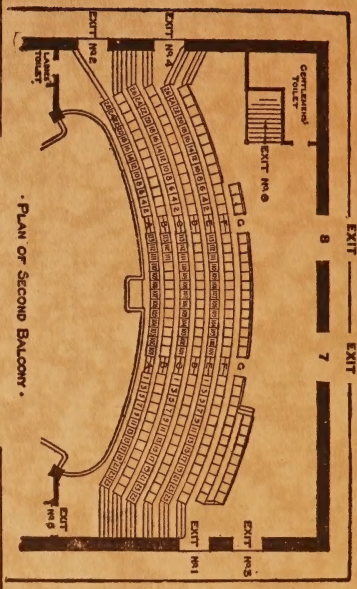
THE CAST

Col. Theodore Roosevelt	Frank Hopper
Stewart Van Brunt	Charles Farrell
Bert Henley	Charles Emmett Mack
Dolly	Mary Astor
Hells Bells	Noah Beery
Happy Joe	George Bancroft
Stanton	Fred Bohler
Col. Leonard Wood	Col. Fred Lindsay

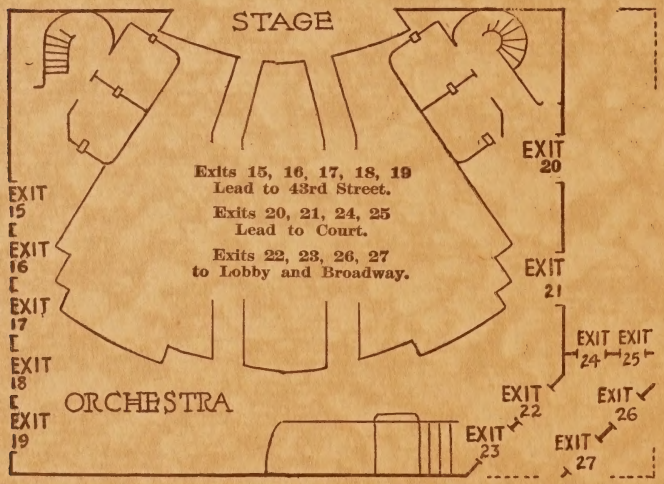
William Kurtz

Company Manager





PLAN OF SECOND BALCONY



FIRE NOTICE

—Look around now and choose the nearest exit to your seat. In case of fire, walk, not run, to that exit. Do not try to beat your neighbor to the street.

JOHN J. DORMAN,
Fire Commissioner.

"Rough, Tough! Never Get Enough! Whoopee--ee--e!"

— Battle cry of The Rough Riders

The Man Who made the Picture

VICTOR FLEMING is the director to whom was intrusted the gigantic task of immortalizing the famous exploits of the Rough Riders upon the screen. While this picture probably marks the high point in Mr. Fleming's career so far, he has already earned a reputation as a very successful producer of photoplays by his work with "Empty Hands," "Adventure," "The Blind Goddess" and "Mantrap."

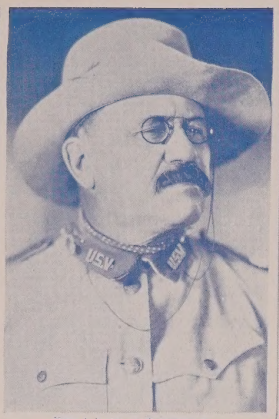
Visiting California first as a professional automobile racing driver, Mr. Fleming became interested in motion pictures and transferred his activities to the screen. In a short time he was directing Douglas Fairbanks and Constance Talmadge, so rapid was his rise. During the war he made several pictures for the government, including the historical record of the late President Wilson's trip to Europe.

Victor Fleming in action

The Man Who Wrote the Story

HERMANN HAGEDORN, noted as poet, author and the official biographer of Theodore Roosevelt, probably knows more about the real story of the fighting Rough Riders than any other living man. All of Mr. Hagedorn's boundless enthusiasm and love for this gallant band was enlisted in the task of preparing this great story for the screen. After two years of unceasing research work, the story was finally turned over to Mr. Fleming in its present entertaining form.

Hermann Hagedorn assembling the brilliant exploits of the Rough Riders.



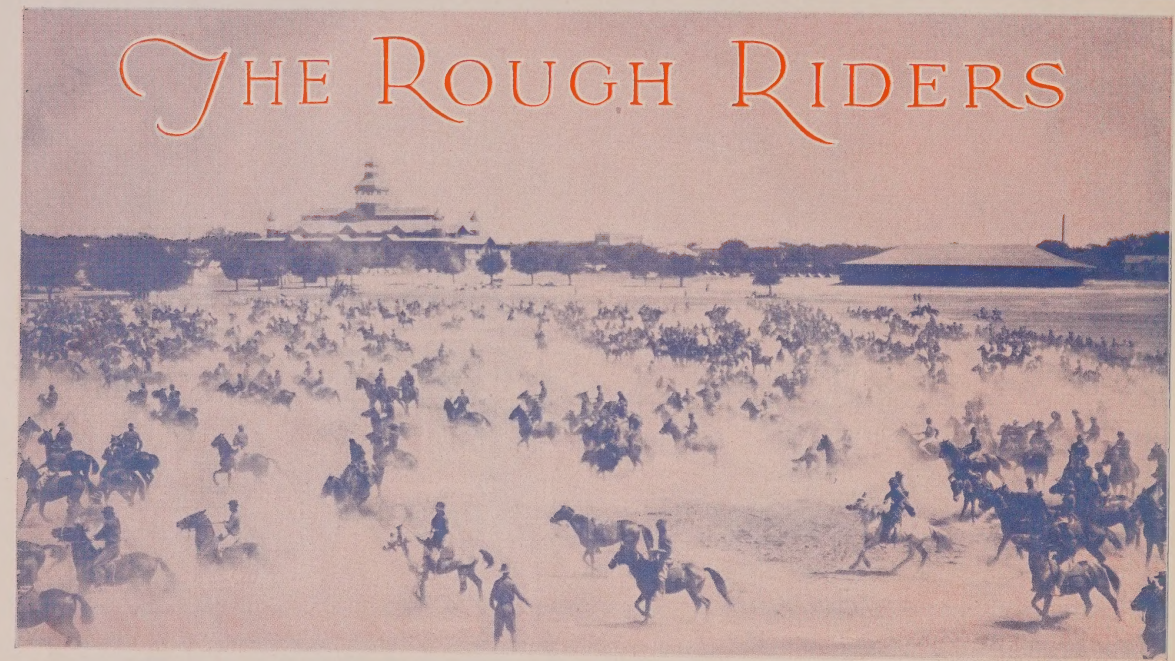
FRANK HOPPER

CHARLES EMMETT MACK

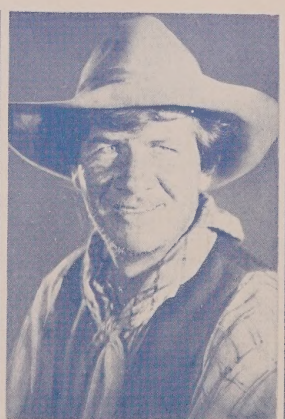
MARY ASTOR

CHARLES FARRELL

THE ROUGH RIDERS



NOAH BEERY



GEORGE BANCROFT

FRED BOHLER

COL. FRED LINDSAY

THE CAST

Col. Theodore Roosevelt - - - - **Frank Hopper**

who in forming the immortal Rough Riders poured into the melting pot of courage such diverse Americans as

Stewart Van Brunt - - - - - **Charles Farrell**

Harvard graduate and millionaire New York clubman

Bert Henley - - - - - **Charles Emmett Mack**

timid and practically penniless small town boy and rival of the rich Van Brunt for the hand of pretty

Mary - - - - - - - - - **Mary Astor**

San Antonio belle and sweetheart of the regiment

Hells Bells - - - - - - - **Noah Beery**

blustering sheriff of Roaring Forks, New Mexico

Happy Joe - - - - - - **George Bancroft**

Roistering cow-puncher who could lick his weight in wildcats

Stanton - - - - - - - - **Fred Bohler**

toughest Top-Sergeant that ever bawled "Squads right!"

Col. Leonard Wood - - - - **Col. Fred Lindsay**

famous friend of Roosevelt and soldier extraordinary

and 1,200 Rough Riders

"Good-bye, Dolly Gray"

The Story

Remember the Maine!

Hark! I hear the tramp of thousands,
And of armed men the hum;
Lo! a nation's hosts have gathered
Round the quick-alarming drum —
Saying, "Come,
Freemen, come!
Ere your heritage be wasted,"
Said the quick-alarming drum.

"Let me of my heart take counsel:
War is not of Life the sum;
Who shall stay and reap the harvest
When the autumn days shall come?"
But the drum
Echoed, "Come!
Death shall reap the braver harvest,"
Said the solemn-sounding drum.

"But when won the coming battle,
What of profit spring therefrom?
What if conquest, subjugation,
Even greater ills become?"
But the drum
Answered, "Come!
You must do the sum to prove it," said the Yankee-answering drum.

—Bret Harte

IT is 1897. A tattered Cuban flag, war stained, moves wearily in a light breeze.

Against a tropical skyline, flames are shooting upward from a burning village. Rifles flash in the darkness. The figure of a Cuban girl is seen climbing a steep hill. Reaching the summit, she is silhouetted against the sky and lighted by the flames of the distant burning village. Her hair is dishevelled, her clothes torn and she is bare-foot. Behind her climbs the figure of a man, menacing, terrible. The girl shrinks from him and lifts her arms in a gesture of appeal. She shouts, terror stricken, for help.

The scene shifts to the symbolic figure of a man holding the handles of a plow by two great horses. He comes over a low rise behind which we see the first light of the morning sun. From his comparatively small figure a gigantic shadow flows into view. It is Uncle Sam.

He stops and turns his head to the vain, far-off cry of the frightened girl. An expression of determination comes into his face. He wraps the reins around the plow handle and strides swiftly toward the sea. He wades into the water, rolling up his sleeves preparing to fight.

The scene again shifts to Havana Harbor with the battleship Maine moving majestically past Morro Castle. For a few days the ship rides at anchor. Then one historic night, an explosion blows her to bits. One of her sailors, clinging to a spar in the water, utters these prophetic words: "Somebody is going to catch Hell for this."

Thus suddenly, tragically, the Spanish-American crisis is brought to a head. The nation seethes with anger, bewilderment and uncertainty. There are cries for war. The country resounds with shouts of "Remember the Maine!"

We see young Theodore Roosevelt, then assistant Secretary of the Navy, in the Navy Building at Washington. He is eager for decisive action, though deterred by his superior, Secretary of the Navy Long. The younger naval officers clamor at Roosevelt for mobilization of the fleet. Secretary Long leaves on a vacation. In his absence, Spanish-American affairs reach a climax. Roosevelt, confronted with the necessity of making a decision, orders the mobilization of the fleet. He resigns his office in order to form a regiment of cavalry with his friend, Col. Leonard Wood—the Rough Riders.

To his friend and western camp mate, Buck Smith, of Roaring Forks, New Mexico, Roosevelt dispatches a telegram inviting him to join the Rough Riders with fifty men. Buck reads the telegram to the cowboys on his ranch. They burst into cheers and agree to join to the man. They leave off singing "There'll be a Hot Time in the Old Town Tonight" to guy one of their number, Happy Joe, who is lying in the Roaring Forks jail. Joe pleads with the sheriff, Hells Bells, to let him out to go to war. When the sheriff refuses, Happy Joe breaks jail and flees, with Hells Bells in hot pursuit.

Roosevelt dispatches a similar invitation to join the Rough Riders to Tiffany Webb, his Harvard classmate, at the Metropolis Club in New York City. For thus the Rough Riders were formed — of cowboys and society men, clerks and millionaires, dudes and plumbers — men from all walks of life and all parts of the country.

In the Metropolis Club is lounging Stewart Van Brunt, a young society man-about-town. He has been drinking too many highballs. But he straightens up to say with the other rich but red-blooded members, "Rough Riders! Sounds like a thrill! I'm going!"

To the fair grounds at San Antonio, Texas, the training camp of the Rough Riders, rush recruits from all over the United States. Observing their arrival from a "bicycle built for two" are Mary and her sweetheart, Bert, two young people of San Antonio. Mary's admiration for the Rough Riders leads the rather timid Bert to a resolution to enlist in order to appear a hero in her eyes.

Van Brunt arrives at the San Antonio camp and because of his two years spent at West Point, is made a sergeant. Bert, though underweight, is able to sneak

(*Continued on Page 9*)

ENLISTING!

Teddy tells them.

"Ride him, Pink Lily!"

Volunteers entering Rough Riders' camp

Sheriff Hell's Bells signs up

"Hello, Old Ironsides"

Watching the eastern dudes trying to break in the vicious mounts.

THE STORY OF "THE ROUGH RIDERS" (*Continued*)

Happy Joe and Sheriff Hell's Bells

into the troop by taking the place of another man and falsely giving his occupation as cow-puncher. On the same day, Happy Joe, with Hells Bells the sheriff in close pursuit, joins the troop. Happy, Hells Bells, Bert and Van are put into the same squad, all under the watchful eye of the tough Top - Sergeant Stanton.

Bert introduces the rich, handsome Van Brunt to Mary. In a short time, there are two men in love with her in place of one.

At first the drilling of the Rough Riders is so bad that Lt. Col. Roosevelt, second in command to Col. Wood, snaps, "I have seen better marching in my time — but I'm damned if I ever saw any worse."

But soon the horses arrive and things take a turn for the better. The cowboys in the regiment are immediately at home on horseback. They jeer and ridicule the dudes from New York as they try in vain to ride the bucking broncos that form the Rough Riders' mounts.

Roosevelt earns the respect of the most hard-boiled troopers by mastering the most vicious horse in the outfit. The first parade of the Rough Riders on horseback turns into a regular rodeo as the unbroken mounts rear and kick and leap high into the air.

The citizens of San Antonio give a band concert for the Rough Riders in River View Park which Mary attends, accompanied by the rivals, Bert and Van. During the concert, Happy Joe shoots off a gun out of sheer joy and excitement. The result is a panic in which Mary might have been trampled to death if she had not been rescued by Van Brunt. Van sees her home and makes love to her. Succumbing temporarily to the spell of the moonlight, Mary permits him to kiss her. As soon as he has done so, she becomes panic stricken and runs away from him. Bert, searching for her, discovers her dishevelled and frightened. Suspecting the worst, he goes angrily in search of Van and, finding him in his tent, starts a fight with him. The battle later develops into a fierce fight between Stanton, who hates Van, and Van. Roosevelt appears upon the scene and orders both men into the guard house.

Roosevelt is about to throw Van Brunt out of the regiment on account of his alleged bad treatment of Mary, when the girl, learning of this, goes to the Colonel and explains that Van's attentions were harmless. On the basis of her story, Roosevelt mitigates Van's sentence to a reduction in rank to that of private. His orders to Sergeant Stanton are, "Have Van Brunt and Bert Henley ride together, work together, bunk together and make them like it."

A few days later the Rough Riders entrain for the coast. Mary is at the station and we are still uncertain as to whether it is Bert or Van Brunt whom she loves.

Soon the Rough Riders are on the transport Yucatan, crowded to its gunwales. On its sides, the transport bears this slogan, in great letters: To the Big Show — Standing Room Only.

American vessels are bombarding the hills of Daicuiri, Cuba, as the Rough Riders land in their small boats. Hells Bells, the sheriff is so seasick and so glad at the sight of land that he does not wait for a boat but leaps overboard and swims ashore. Bert and Van, landing, race up the hill to the Cuban blockhouse to see which will be the first to hoist the American colors there. Van wins, much to the disgust of Bert, who now thoroughly hates his abler rival.

Then starts the long, hot, wearisome march of the Rough Riders toward their first battle at Las Guasimus. They start out singing and happy. Gradually, they tire until some are staggering and many, with emptied canteens, are crying for water. All are inquiring anxiously. "Where the Hell are the Spaniards?" Hells Bells and Happy Joe suspend their laughable feud for the time being. At last, the Rough Riders reach the Spanish positions, and a raking fire starts from the heights occupied by the Spaniards. The Rough Riders plunge through the jungle and up the hill, and in a short time have sent the foe into full retreat.

The Rough Riders encamp on the captured position. In a few days, an enemy even more to be dreaded than the Spaniards appears — the yellow fever. Man after man is stricken. Roosevelt, under orders to remain at Las Guasimus until relieved, is helpless. Finally, Roosevelt, in desperation, rides to headquarters and forces his superiors to deliver food and medicine to his troop.

Spanish snipers, hidden in the palmetto trees, fire on the Rough Riders from all sides. Bert is assigned to duty picking off a certain Spanish sniper who has already killed two men. Bert is under orders not to let any Rough Riders pass within range of the sniper. Van Brunt approaches the fatal spot and Bert, for a few terrible moments, has an impulse to let his rival walk to his death. Then his better nature comes to the front and, at the last split second, he picks the sniper off and saves Van's life. The incident makes Van Brunt like Bert for the first time in their short but hectic acquaintance.

Then comes a series of bloody skirmishes which climax in the never-to-be-forgotten charge up San Juan hill. Crossing a stream under fire, the Rough Riders are obliged, by stupid orders from headquarters, to lie prone under a raking fire from the top of the hill for hours. Amid the firing, Bert is wounded. Racked by fever and by his wound, he becomes light-headed. In back of his mind is the thought that he must be brave and show Mary that he is a hero. Finally his obsession impels him into action. Leaping up, he rushes through the prone Rough Riders and starts up the hill. In twos and threes, others start to follow him. Roosevelt, seeing what has happened and his eyes blazing with excitement, dashes out in front of his troop and urges them on. Under the terrific fire of the Spaniards and without any artillery support of their own, the inspired Rough Riders surge up the hill and finally, after the bloodiest hand-to-hand fighting of the war, capture the Spanish positions. In the midst of the fighting, Bert is again wounded, this time very badly. Van stays behind to assist his former enemy.

(*Continued on Page* 11)

A private scrap

OFF FOR CUBA!

On the way to San Juan Hill and glory

Happy Joe and the sheriff pause to debate

"Though it breaks my heart to go"

Off to war

The last farewells at San Antonio

Which man had won her heart?

Landing from the transport in Cuba

Teddy comes to Happy Joe's rescue

Van finally carries Bert back, under fire, to the hospital tent. There he waits anxiously out in the rain to learn the doctor's verdict about Bert. The doctor sends for Van. Bert is lying, white faced and barely alive, on the operating table. In his last moments he shakes hands with Van and turns over to him a little American flag which Mary gave Bert back in San Antonio and which he has carried with him through the bloody fights. Thus Bert passes on and Van, unashamed, weeps over his new found buddy.

Several weeks pass and then news comes of the victory of Dewey at Manila and of the American fleet at Santiago, and the war is over. The Rough Riders come back home.

Back in Roaring Forks, New Mexico, Happy Joe is elected sheriff over Hells Bells, much to the disgust of the latter.

Van goes to Mary and silently delivers into her hands the little flag which Bert gave to him in his last moments. Mary weeps silently. Van, believing that she has always loved Bert, takes his hat and is about to go. Mary goes to him and says, "I have been waiting for you so long and now you want to run away."

An International "Rough Rider"

ONE of the most interesting characters in "The Rough Riders" is Col. Fred Lindsay, who portrays the role of Col. Leonard Wood.

Col. Lindsay's life reads like a chapter from the pages of Mayne Reid or J. Fennimore Cooper. He is an explorer, rancher, big game hunter in Africa, London clubman and British army officer who, to use his own phrase, lives to "sip the honey of experience from the flowers of life." His hobby is using the great Australian stock whip, in the manipulation of which he is without a peer.

Col. Lindsay was with the Australian Rough Riders all through the South African war, had a detachment of British Rough Riders under him in the World War and now climaxes this experience by commanding the American Rough Riders on the screen.

Col. Leonard Wood himself wrote Col. Lindsay from the Phillipines:

"I am fortunate in having so good-looking and so soldierly a type to represent me as colonel of the Rough Riders. We are all very much interested in the picture and hope it is going to be a big success. I am only sorry I was not in the states as I could have given a thousand and one details which would have helped in completing the picture but am confident that those who were there have done their best to give a true representation of the old Regiment."

Thrills You'll Remember

THE big punches of this picture are almost too numerous to mention. Such as —

Scenes aboard "The Maine" — and the sinking of "The Maine."

The day when Roosevelt took command of the Navy Department during the absence of his superior, and mobilized everything that could swim, sink or float.

The gathering of the regiment at San Antonio — vivid, picturesque, amusing.

The arrival of the horses — by mistake they were all wild and unbroken. The first mounted parade resulted in 400 of these horses taking to bucking all over the parade grounds, not, perhaps, discouraged as much as they should have been by the cowboy-soldiers. Imagine it! Four hundred bucking horses, mounted by Rough Riders.

The band concert, when a pistol crack by the German Band started every Rough Rider to popping his gun and sent the citizens of "San Antonio" beating it for cover.

The landing at Dacquiri — helter-skelter, like everything else the army did in Cuba! The laughter as the men marched into their first fight, thinking it was all a picnic. And then, the first Spanish bullet! Starvation! Fever!

T. R. marching his men into the army base at Siboney, battling for food with the commissary officer, finally buying it with his own money and commendeering every quadruped in sight to carry it back to camp.

The battle of Las Guasimas — and last of all, the magnificent charge up San Juan Hill — with T. R. the first to the top, laughing in the face of danger.

Montauk Point — the home coming. The return to "Their home ranges" of the men — a marvelous scene — of pathos and tragedy intermingled.

These, and A HUNDRED MORE.

A letter from HER

The famous charge up San Juan Hill

BEHIND THE SCENES

By Ben Markson

"Old Man Ike, if there's a hoss up in heaven,
Ride daown at onct,
And don't send any young angels,
'Cause this ain't no boy's job."

A FULL three hundred of the hardest riding "brush hands" from the bosques of Texas, bowlegged and sun-beaten, jogged into line before a battery of motion picture cameras at the Old Fair Grounds in San Antonio, singing lustily as they came.

Behind them came helpers leading lithe, powerful broncs, devils leaping in their long eyes, their tails switching viciously, their manner alert with suspicion.

"Old Man Ike, I'm considered one of the best broncho-busters
West of the Pecos River,
And I've won several ropin' contests, too.
Ike, I think its a damn shame
To let me ride this damn hoss
Without a little pertection.
So, if you'll only help me this time,
It'll be a hell of a long time
Before I call on you again."

"Try to keep your horses back of that line," megaphoned Victor Fleming, director of "The Rough Riders," from a thirty-foot camera platform that faced diagonally across a field where twelve hundred mounted men, a full regiment of Rough Riders, awaited a signal to mount.

It was the filming of the first mounted review and charge of Teddy Roosevelt's famous regiment, and in each troop a score of pitching horses were placed.

The cowboys and contest riders, dressed in Rough Riders uniforms, stood alert, ready to put foot to stirrup and hand to the cantle of a saddle. They were men born with a rope in their hands, they were wild and woolly, and they had a rhythm of jaw muscles as they chewed tobacco.

Nearest the camera a lean, powerful young man held "Funeral Wagon," the most rarin' bit of buckin' horseflesh in Texas. Right hand lightly touching the saddle horn and left gripping the reins. "Funeral Wagon," a fine bay with black mane and tail, had sent a couple of men to the hospital a week before and "no man had rode him for goin' on four years."

Next to "Funeral Wagon," was a coal black outlaw horse who lived up to the name of "Pancho Villa," and the man who proposed to ride him was "Flinty" Bert DeBaun, contest rider and former Captain of the River Guard in the Big Bend of Texas.

DeBaun continued to hum his prayer to "Old Man Ike." "Old Man Ike" was a famous rancher and rider of West Texas who could stay with anything on four legs and who used to put a "kitchen rope" on the worst of 'em to make 'em worser yet. This rope is tied around the horse's flank and over his back, drawn up tight to make him buck.

Flashes of human lighting were poised here and there. Jack More, foreman of the Famous Players-Lasky ranch in North Hollywood, threatened to sink his front teeth in the ear of "Cyclone" if he didn't stay still. Fred Kohler, who plays "Sergeant Stanton" in "The Rough Riders," prepared to mount "Widow Maker." "Pardner" Ed Jones, three times champion rider of Arizona, now in the movies, blew gently into the twitching ear of "Spindletop," who has "throwed more men as have rode him." Jones said: "You funny little crittur, I dare you to spin."

"Son" Kuykendall, a daring rider, looked mournfully into the eyes of "Pinto," a paint horse known as a fierce bucker; Jack Bridges remarked, "I aims to get right dizzy," as he looked at "Whirling Chair"; there was Riley Mays with "Freckles," "Red" Ladley with "Whirlwind," Frank and Henry Savage with vicious mounts, John Martin and Taylor Smith with a couple of mean, mean brutes.

An order rang over the field: "Prepare to mount." A bugler sent forth the same call in ringing music.

There was a moment of calm — stoppage of breath before havoc — with a ripple here and there in the long blue and brown lines of men and horses.

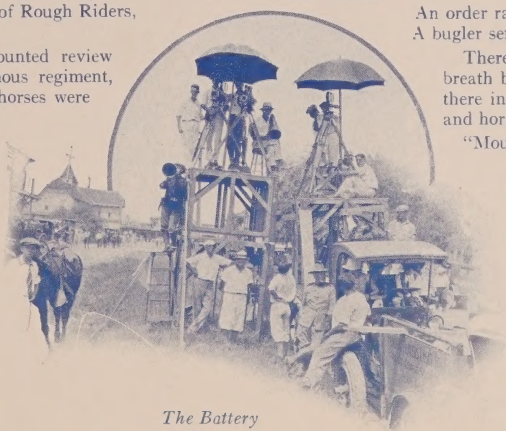
"Mount"!

Another echoing blast of the bugle. Men swinging into saddles.

Then uproar. A charge that turned into a stampede. Maddened horses, with a bitter hate of saddle, reins and spurs, bucking, pitching, tossing, eyes rolling, nostrils trembling, hoofs flinging out in a rampage of dust and delirium.

Horses galloped across the review field, some of them riderless. Men squirmed in the dust to avoid flying feet shod in iron.

(*Continued on Page* 16)



The Battery of Cameras

In the thick of the fight!

Buddies in battle

The starting of the historic charge at San Juan

The artillery swings into action

"Tell her I died like a man"

On the wilderness trail to San Juan

Rough Riders hoist Old Glory on a Spanish blockhouse.

When Mother *was a* Girl

In the days of the Rough Riders

DO YOU REMEMBER Buffalo Bill in his prime . . . Mark Twain and his cream-white dress suit . . . Li Hung-Chang of the amazing queue and the gorgeous robes, cap and button, of which we shall never see the like again—when his successors, official Chinamen of the republic era, came to Washington to attend the Limitation of Armaments Conference in 1922, they wore the same black suits and "tombstone" shirt-fronts as Secretary Hughes . . . Carry Nation . . . Boss Croker . . . Mark Hanna . . . Doctor Parkhurst . . . Tom Johnson of Cleveland . . . Doctor Mary Walker . . . Ella Wheeler Wilcox and the widely quoted verse she wrote:

Laugh and the world laughs with you;
Weep and you weep alone
For this grim old earth
Must borrow its mirth;
It has troubles enough of its own . . .

The Infanta Eulalie and her gown of soft spun glass, 2,500,000 threads weighing only one pound, and her beauty and vivacity, and her cigarettes, very shocking to America of the nineties . . . The Princess Shimay . . . "Chuck" Connors . . . Elbert Hubbard and the "Message to Garcia" . . . Captain Hobson sinking the Merrimac and being kissed for it . . . "Remember the Maine" . . . "Don't cheer, boys, the poor fellows are dying" . . . "Dewey did it" buttons. . ."Boys in Blue," a stirring alliteration not possible after khaki came in. . .The Rough Riders. . .The "White Squadron". . .battleships painted white with funnels buff . . . "embalmed beef" . . . the Dingley tariff . . . "sound money" . . . parades . . . the "full dinner-pail" . . . "infant industries" . . . Virginia Harned playing "Trilby" . . . "Ben Hur" . . . Madame Modjeska . . . Marie Dressler . . .

Lillian Russell singing "Twickenham Ferry" and "The Kerry Dance" . . . The Floradora Sextette . . . Maggie Cline singing "Throw Him Down, McCloskey," and "Slide, Kelly Slide" . . . living pictures . . . John L. Stoddard's "travel talks" illustrated with lantern-slides — he was the predecessor of Burton Holmes . . . Brink Thorne's run at the Yale-Princeton game of 1895 and Arthur Poe's in 1898 . . . "Big Bill" Edwards of the Princeton team of 1899 . . . "Pop" Anson . . . "red devils" and young Mr. Vanderbilt's "White Ghost," pioneers of the automobile . . . Maud S., whose record was 2.08¾ . . . hansoms, victorias, four-in-hands . . . buggies, sulkies, phaetons . . . coach-dogs, pup dogs . . . "two-fors," meaning two cigars for a nickel . . . big gold watch-chains . . . detachable cuffs . . . cuff-buttons without links . . . Sunday best and second best . . .

Stereopticon views . . . the family photograph album on the marble-topped table in the parlor . . . mission furniture displacing plush . . . plaster casts, "Venus de Milo," "the Winged Victory" . . . bisque statuary . . . wax flowers . . . cattails . . . peacock feathers . . . mutton-leg sleeves . . . "straight-front corsets" . . . the "new woman" — how old she had become by 1925 . . . such phrases as "female seminary" dying out; "woman's sphere" coming in . . . Paul Leicester Ford's "Story of an Untold Love" . . . James Lane Allen's "Choir Invisible" . . . "Tess of the D'Urbervilles" . . . The novels of Archibald Clavering Gunter and of Captain Charles King . . . Anthony Hope's "Prisoner of Zenda" and "The Dolly Dialogues" . . . Edward W. Townsend's "Chimmie Fadden," who talked the slang of "Say," "You know me," and "See?" . . .

A bicycle built for two

Mary Astor as a belle of '98

The vogue of young Stephen Crane and his "Red Badge of Courage" . . . John Kendrick Bangs's "House-Boat on the Styx" . . . "M. Quad" and his quaint characters, "Mr. and Mrs. Bowser," "Brother Gardner, of "the Lime-Kiln Club," "The Arizona Kicker" Edward Bok in The Ladies Home Journal starting the "heart-to-heart" note in journalism . . . Frank Munsey and Samuel S. McClure starting the ten-cent magazine . . . Charles A. Dana editing the New York Sun . . . The Youth's Companion in its heyday . . . The Family Story Paper . . . The Argosy . . . Edward Penfield . . . A. B. Wenzell . . . the X-ray . . .

Policemen wearing helmets . . . fire-engines drawn by galloping horses . . . Steel frames for buildings were just coming in . . . hootchy-cootchy dancers . . . hoboes, tramps . . . bunco-steerers, confidence-men, green-goods men . . . hand-organs . . . mustache-cups . . . paper collars giving way to celluloid . . . souvenir spoons . . . candy hearts with "I love you truly" on them . . . cigarettes with pictures of actresses or baseball players . . . Cigar-stores had wooden Indians in front as commonly as barber-shops had striped poles . . . trolley-rides . . .

Everybody of any consequence had railroad pases, half-fare for clergymen . . . You could order liquor on the train except when it was passing through a prohibition State, in which case the porter would look at his watch and tell you you could have your drink in fifty-one minutes, or as the distance might be . . . One could go to Europe first-class for fifty dollars . . . Ward McAllister . . . the "Four Hundred" . . . James Whitcomb Riley writing "Neighborly Poems" . . . Eugene Field, "With Trumpet and Drum" . . .

Such was the life which Paramount's picturization of "The Rough Riders" brings back in all its leisurely, mauve and slightly thread-bare gentility.

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Battle Songs *of* "The Rough Riders"

A REVIVAL of the old songs of '98 — old-time melodies and marching songs that have lingered in the memories of all who recall the stirring days of the Spanish-American War — swept through the ranks of thousands gathered in San Antonio, Texas, and later on other far-flung locations, to make the motion picture version of "The Rough Riders."

Eddie Frazier and his musicians, who furnished inspiring musical accompaniment to the thrilling events being enacted before the camera, concentrated almost entirely on the old heart-pulsing airs.

All who watched the making of the picture went back home humming these harmonies of almost thirty years ago. Old copies of the songs, untouched for years, were dug out of garrets. In many living rooms the modern jazz tunes littering the racks of pianos gave place to "Blue Bell" and "Good Bye, Dolly Gray,"

It is not beyond the realms of possibility that the success of "The Rough Riders" will cause a wave of revival of the songs of the days of San Juan Hill and the ecstatic rejoicing over Dewey's victory at Manila to sweep the country.

Every night after the strenuous work of the day was over, the whole Rough Rider motion picture company used to gather around Frazier's musicians and make the welkin ring with the rollicking strains of "The Stars and Stripes Forever," "The Mosquito Parade," "The Washington and Lee March," "Harvard," "Farewell, My Blue Bell," "There'll Be a Hot Time in the Old Town Tonight," "Good Bye, Dolly Gray," "Starlight," "Daisy," "Two Little Girls in Blue," "Let Me Call You Sweetheart," "Just Break the News to Mother" and many other old-timers of war-time flavor.

Just to refresh the memory of those who lived in those never-to-be repeated days and to give the younger generation an idea of what their fathers and mothers used to sing on moonlight nights on the front porch, here are the words of one of the most popular of the '98 songs:

Good-by, Dolly, I must leave you, tho' it breaks my heart to go.
Something tells me I am needed at the front to fight the foe;
See the boys in blue are marcing and I can no longer stay,
Hark! I hear the bugle calling, good-by, Dolly Gray!

("Good-Bye, Dolly Gray" is copyrighted by the Pioneer Music Publishing Co., 119 Fifth Ave., New York City.)

The popular songs of '98 were of two types. There were the blood-tingling marching songs, particularly those of Sousa, the most popular composer of American marches, and there was just coming into vogue what was then known as "coon songs," the forerunner of our modern jazz melodies. The latter were written in "rag time" and invariably treated of a sentimental subject.

Usually in these "coon songs," the central figure was an innocent girl who had fallen upon evil ways through the machinations of a slick city villain. Of this genre was such songs as "Tell Mother You Saw Me," which had a very successful career in the homes and the vaudeville houses of the day. Paul Dresser, the brother of Theodore Dreiser of "An American Tragedy" fame, started a type of song which eulogized various spots in the United States with his "On the Banks of the Wabash," of which Theodore Dreiser contributed the words.

Compared with the syncopated, sophisticated melodies of today, these songs were leisurely in their harmonies and innocent in their words. It is extremely likely, however, that their length of life will be much longer than that of practically any modern number.

BEHIND THE SCENES (*Continued from Page 13*)

"Yeaaaa! Ride 'm cowboy! Stay with him!"

"Whoaaa! brute! Come 'n get me!"

Hell on four legs — enraged beasts — the thunder of a thousand galloping steeds — pandemonium and clouds of dust — cries and kicks and confusion — people running in fear as horses blind with sweat leaped crazily out of line in a mad pace for nowhere.

"Funeral Wagon," bent on sending Coward ingloriously to a fall circled and whirled like a tempest. A madman, with a smile of fighting joy on his blood-stained lips, threw his hat into the air and dug his spurs across the horse's weathers.

"Git mean!" he shouted. "Git mean, you ornery devil!"

Black mane flying the wind like a pirate flag. "Funeral Wagon" got mean.

But Coward sat him. Coward clung to the hurricane deck and cussed and kicked with delight while cruel shudders shot through him from the stony ridge of his horse's spine. He was meaner than his horse and he tamed him into a foaming, panting saddle pony who found out for the first time that man was his master.

Others fared not so well. Two plunging horses rushed into "Widow Maker," and sent horse and rider rolling in the dust. A cry went up as Fred Kohler bore the impact of his mount. He got up limping, his leg badly sprained. But he gamely finished the scene.

Riley Mays was kicked and hurt by "Freckles," and as Mays crawled, swearing through clinched teeth, "Freckles" turned tail and ran for the river bank, eluding lassoes of those who followed him. He didn't like the look in Riley's eyes.

Here and there a thump as a rider was unseated. Gasps of the men trying to get their breath.

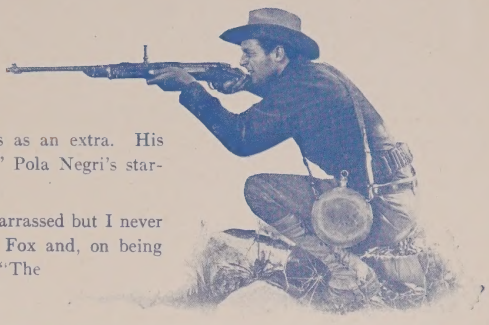
"Red" Parsons clung to an infuriated animal and sailed clear over the horse's head when he lost his stirrups for the fraction of a second.

It was truly a riotous scene as the regiment lost all semblance of a disciplined military unit and became "a glorified rodeo." No frontier show was ever like it.

Old time Texas champions would have been proud of their successors with rope and saddle.

WHERE HAVE I SEEN *you* BEFORE?

CHARLES FARRELL



"SPECULATION" put Charles Farrell into the movies.

He took a business administrative course in college with a career in finance in sight, but it wasn't money speculation that put him before the camera. He came to Hollywood hoping for a chance to work in pictures as an extra. His first work for the films came when he was hired as an extra in "The Cheat," Pola Negri's starring picture. He was also an extra in "Rosita," starring Mary Pickford,

"During my two years as an extra," says Farrell, "I was financially embarrassed but I never starved." Farrell's rise was rapid. He is now a featured stock player with Fox and, on being loaned to Paramount, played the leading male roles in "Old Ironsides" and "The Rough Riders."

MARY ASTOR

MISS ASTOR was born in Quincy, Ill., where her father, previously a professor of languages in the University of Kansas, had been a high school teacher for fourteen years. When six years old, Mary moved with her parents to a poultry farm just outside Quincy. Later the girl, accompanied by her mother, went to Chicago to study diction and drama. She entered a motion picture fan magazine beauty contest, finishing second. She was rewarded by being selected as a lead by Lejaren Hillyer for a series of one-reelers based on famous paintings. Roles in full length pictures came rapidly after this. She played opposite John Barrymore in "Beau Brummel" and "Don Juan." Besides "The Rough Riders," her Paramount pictures include "Woman Proof" with Thomas Meighan, "The Fighting Coward," "The Marriage Maker," and "Unguarded Women."

NOAH BEERY

NOAH BEERY was born in Missouri on a farm and went to school in Kansas City, one of his school mates being Jesse James, Jr. He received his first stage experience with stock companies in Kansas City, Omaha, Minneapolis, and in New England. Then he and his brother, Wallace, formed their own stock company which played in the Middle-West.

Mr. Beery has been in pictures over ten years, for the last four years exclusively a Paramount actor. He has played character roles in many notable pictures including "Wanderer of the Wasteland," "North of 36," "The Vanishing American," "Beau Geste" and "The Rough Riders."

He is married to Marguerite Abbott, who was at the time of their wedding leading woman in William de Mille's production of "Strongheart," in which Mr. Beery played the role of the old Indian, Black Eagle.

GEORGE BANCROFT

AFTER a varied career, including a term in the United States Navy, George Bancroft deserted the stage for the screen and soon afterward won his first great success as "Jack Slade," the smiling villain of "The Pony Express." His remarkable work in this role landed him a contract with Paramount. Since that time, he has played in several Paramount Pictures, including "Code of the West," "Sea Horses," "Old Ironsides" and "The Rough Riders."

CHARLES EMMETT MACK

THIS wistful-eyed young man and sterling actor is a discovery of D. W. Griffith, who gave him his first chance in "Dream Street." Mr. Mack was born in Scranton, Pa., in 1900 and attended St. Thomas' College. He is close to six feet in height and has brown hair and eyes.

He has appeared in "Driven," "America," and, previous to his appearance in "The Rough Riders," he has been in one Paramount picture — "A Woman of the World," starring Pola Negri.

THE MAN WHO FOUND HIMSELF

FRANK HOPPER was chosen to portray the character of Theodore Roosevelt in "The Rough Riders."

The choice concluded a six months' nation-wide search for a man who would be the "living double" of "T. R." The selection was made only after the most exhaustive investigation by a committee composed of Herman Hagedorn, biographer of Roosevelt, Lewis Maverick, of San Antonio, Texas, vice-president of the Rough Riders Association, and Victor Fleming, who directed the picture. More than four hundred candidates were considered for the role. The final selection was made after screen tests were held of the seven men who were considered the best. Hopper was the unanimous choice of the committee.

Hopper was on the stage for a number of years, and later went into business in Montana. His business fell into bad times during the war owing to the impossibility of obtaining an adequate supply of materials, and shortly after the war he closed it out and came to California with his family.

Frank Hopper as Roosevelt

At the time he was selected he was employed as a representative of a book concern.

His selection was the result of a strange chance. Mr. Hagedorn who wrote the screen story of "The Rough Riders," had broadcast on behalf of Paramount an appeal for a nation wide search for the man to play Roosevelt. It was the company's desire not to obtain a well known actor for the part, but to have the man live as Roosevelt himself in the minds of the public. No one had been found who was acceptable.

A small item to this effect, offering an award of $500 for the first person who sent in the name and photograph of the man who would be judged best suited for the role, appeared in the program of the Million Dollar Theatre, in Los Angeles.

Mrs. Dorothy Dodd, who is manager of an apartment house in Los Angeles, was attending the theatre with her children. She read the item. As they left the theatre, she found herself face to face on the sidewalk with Mr. Hopper, who with his wife and family was passing on the street. She was startled by the likeness.

She accosted him, told him her purpose, and asked if he would mind if she sent in his name. Hopper gave her his permission; she took his name and address and sent it in. Mr. Hagedorn replied requesting photographs or a personal interview, and Mrs. Dodd arranged for Mr. Hopper to go to the studio.

Hagedorn was astonished by the likeness. A screen test was arranged a few days later. Hopper was found to bear a startling screen likeness—even more than he did in real life. There was only one objection—Hopper was about 25 pounds too heavy. He stated that he could reduce this amount. Hagedorn and the other committee members withheld their final judgment until they learned whether he could do it, but because of the time and inconvenience necessary, they made Hopper an unusual offer. They told him that regardless of whether the final decision was in his favor or not, they would reimburse him $5 a pound for every pound he reduced.

Hopper reduced 25 pounds.

The final choice came as the culmination of intensive study of Roosevelt by Hopper. Ever since the first screen test was taken he read practically every available account of Roosevelt's life. He has always been one of Roosevelt's ardent admirers, but curiously enough, had never thought of himself as a "double" for Roosevelt.

Hugo Riesenfeld

MUSIC BY RIESENFELD

HUGO RIESENFELD, who arranged the much applauded musical accompaniment for "The Rough Riders," has had a very distinguished career. Born in Vienna, he mastered the violin while still a child. He was educated at the University of Vienna and graduated from Vienna Conservatory of Music with high honors. He was first violinist and conductor at the Vienna Opera House. He came to America in 1906 for Arthur Hammerstein's Manhattan Opera House. He composed and successfully directed his own operetta, "The Merry Martyr," which was produced by Klaw & Erlanger.

After a very successful career as director of light and grand opera, he was engaged to conduct the huge symphony orchestra at the Rialto Theatre, New York, the first motion picture auditorium of its size. There he established symphonic orchestral picture presentation, later originating that dignified recreation of popular melodies now universally famous as Riesenfeld's Classical Jazz. He was for some time Managing Director of Rialto, Rivoli, and Criterion Theatres. His orchestral settings to screen masterpieces of which "The Rough Riders" is a notable example, have been praised by millions.

Always the mark of the best show in town!

Paramount Pictures

THE TRADE MARK OF ROMANCE

Old Ironsides

Jame's Cruze's spectacular production with Wallace Beery, Esther Ralston, George Bancroft, Charles Farrell and Johnnie Walker, is sweping the country. See it! Story by Laurence Stallings. Screen play, Harry Carr and Walter Woods. B. P. Schulberg, Associate Producer.

Wings

The Epic Of The American Ace

The American Ace immortalized in a picture chock-full of thrills and excitement. battle scenes so realistic they will leave you breathless, thrilling duels in the air! The story is of two American flyers and a girl, with the World War as the background. A William Wellman Production, with Clara Bow, Arlette Marchal, Charles Rogers and Richard Arlen. Story by John Monk Saunders.

Beau Geste

The year's greatest melodrama — Herbert Brenon's stirring production of P. C. Wren's sensationally popular novel. With Ronald Colman (by arrangement with Samuel Goldwyn), Alice Joyce, Neil Hamilton, Noah Beery, Mary Brian, William Powell, Norman Trevor, Ralph Forbes, Victor McLaglan.

This book is sold only in theatres showing "The Rough Riders." It may be purchased in quantity from AL GREENSTONE, 1547 Broadway, N. Y.

Printed by the Gordon Press, Inc., 344 W. 38th St., N. Y. C.